Melvin Van Peebles was the first American Black to direct a feature for general release (his Story of a Three-Day Pass came out about a year before Gordon Parks cracked Hollywood with The Learning Tree). Something of a young Orson Welles with his multiple talents. Van Peebles uses his artistic skills in many ways to create every different kind of mood. In Sweet Sweetback, he proves his versatility by being star, director, writer, composer and editor.

The story, told in dazzling images and brutal vignettes, concerns a black man who refuses to go on role-playing and who stands up to assert himself. Sweetback is a professional sex show stud. When he is forced to smash two sadistic policemen during the performance of their racist duty, he finds he must run for his life across the Mexican border. As he runs, he screams to the world, "You bled my Momma...you bled my Poppa... but you won't bleed me!"

The film is designed to catch audiences off-guard, to attack their minds with an extravagant parade of stereotyped Blacks and Whites, based on Van Peebles' recollections of injustice. The film, like the man, is a phenomenon.

The Social Committee is proud to present Sweet Sweetback's Badass Song as the next midweek attraction. Because of the special nature of this film, it is being presented on Tuesday and Wednesday at 9:00 in UC 107.



THIS SATURDAY - TOMORROW NIGHT U.C. 107 at 9:00 till 1:00

## JAY & TECHNIQUES



Sunday, Feb. 27th At The Coffeehouse 8-11:30 P.M.

The WOMEN's COLLECTIVE Presents: CLAIRE REYNOLDS, a 1930's-style blues belter, accompanying herself on acoustic guitar. Claire has a voice that absolutely must be heard to be believed. bend to ever play at a Drew dance.
DON'T MISS IT!

HYERA

This 60's group is the most famous

presents
The Good News Singers
in
Craig Chapel
Seminary Hall

Date: Monday, March 7, 1977 Time: 8:00 p.m.

ALL ARE WELCOME

WOMEN'S FORUM - March 3
THE BUSINESS OF
POLITICS-GETTING INTO
THE SYSTEM.
DIALOGUE LED BY:

BETTY HUBBELL-CEW, CAMPAIGNER PARTY COMMITTEEWOMAN THEO TAMBERLANE-CEW, LOBBYIST

#### The NO HANDS Show -or-

What's in a Name?

by The Perspiring Reporter
WERSTER - Name / nam/r

WEBSTER—Name/'nam/n 3: Reputation; esp: distinguished reputation (made for himself)

XAVIER—"The NO HANDS Show? Hmmm . . . Sounds like a paradox of sorts."

YOUNG—"Are you saying that all shows on WERD (590 A.M.) are paradoxical?"

ZAMOOL—"Me? I like Jazz, Rock, and especially Jazz/Rock."

ANNOUNCER—"That's right folks, he does it ... with NO HANDS, BUT, just how does he do it?"

BROWNSTEIN—"Find out each MONDAY evening from 10:00 to 12:00 midnight."

COHENELLI—"Reel Fine Music, Yew Betcha, Yew Bet!!"

This message bought to you from the folks at WERD.

# SHET SHETBACK



MELVIN VAN PEERLES AND ARMY ENGES PROMIT STREET SWEETBACK & BAADASSESS SOME



#### IN FOCUS

The Romantic Englishwoman by Rob Mack

This weekend's film is Joseph Losey's The Romantic Englishwoman, starring Glenda Jackson and Michael Caine. I'm not quite sure how I feel about the picture; I'm involved in a love-hate affair with the collection of the director's screen work, which includes such esteemed films as Accident and The Servant. What makes me so ambivalent about Losey is his willingness to deal with difficult themes, which is commendable, and his catch-as-catch-can success with them. I believe that the film is interesting, and it's important that it be seen, but promises that one won't ever want to walk out won't come from me.

The complexity of the picture stems in

part from its varied creators. It has the brooding, frenetic intensity and the deep irony one associates with Losey and the verbal suppleness one expects from playwright (turned screenwriter) Tom Stoppard. The demands of both director and writer are met with finesse by Jackson and Caine; but the complexity of the film is necessitated by the difficulty of the subject—the question asked but never answered by Freud, "What Does Woman Want?" By putting the characters and their ideas in constant juxtaposition, the film examines the question with several sophisticated cinematic techniques. The film begins with a shot of the title character, Flizabeth reflected in the window of a train. Though we don't know then that the train is taking her to the resort of Baden-Baden, and that she has left her husband to go there, we can tell that she is in an uncertain, vague, troubled state. Indeed from the opening shot, we have an extremely forceful impression - as the reflection superimposes her on the scenery outside the train, she appears to us as an apparition. Floating pale and undisturbed over the hurtling landscape, she is so indistinct and dislocated a figure that she at once becomes a woman of mystery. We are not to know what to make of Elizabeth, but however enigmatic she may remain, we do begin to understand something of the world in which she lives. It is a world in which people's illusions about each other obstruct our view of their reality. and in which their illusions about themselves eclipse reality in the way Elizabeth's wavering reflection in the train window eclipses the landscape



Joseph Losey never lets the material soar off into pure romance; he pins his characters down like trapped butterflies, affixing them forever to the objects and surroundings and friends they themselves have chosen. Earthshaking events take place in shady suburban backyards, and bitter arguments burst out in cheery parlors; flights toward freedom inevitably

boomerang back toward home. Losey turns the domestic dilemma into an eccentric but often involving essay on people who long for freedom and dignity without quite knowing what the terms mean. Losey's style, though, has always tended toward a considerable amount of moral didacticism which has usually depended on psychological demonstrations; this film keeps the didacticism while dropping most of the demonstration, so that the copious use of window reflections and other mirror images registers primarily as window dressing. True, Losey does use some lovely images: one specifically - Glenda Jackson walking in a light snow at the spa, turning her pale British features to the Italian sun as if to warm her soul. But what remains in general is a perfectly watchable expression of the milieu and sensibility that the film

professes to expose and despise. Still, most of the performances are fine though certain aspects of several performances are contrived. Jackson, though her persona is hardly what I'd deem "romantic," is a fine Losey heroine - her attitudes are mindful of the glittering glass and the clatterings of kitchen utensils, and she possesses a wicked gleam and bite which round off the more sentimental edges of the character. Caine, gone somewhat paunchy but still virile, manages to be convincing despite his sterile attempts at fantasy. These are not overwhelming portrayals; for the most part they are less loud than the script asks they be. which gives the film a melancholic texture. As for the supporting performances, one is a standout Beatric Romand, the young girl from Eric Rohmer's Claire's Knee, is wonderfully pouty as the au-pair Catherine. You can make your own decisions about Helmut Berger's performance as Thomas, a gigolo; he looks good, but his portrayal is alternately wooden and refined, and so though he give a terrificly narcissistic performance I would not dare applaud it. A lot of people think differently and say Berger is the best thing about the film. Let me know what you think.

The Romantic Englishwoman is tough going, no lie; it's a challenge, and in that way similar to most of the films scheduled to play at Drew this semester. It's worth your while, because I seriously doubt if you'll ever get a chance to see it again — why not chance it? If you like

#### Eva Rubenstein Pictures People

Eva Rubinstein, well known New York photographer, will present a program of slides at 7:30 pm, Tuesday, February 29 in the University Center Gallery, Room 104. Work by Ms. Rubinstein is in the collections of the Library of Congress and the Metropolitan Museum of Art. Herwork has been seen throughout Europe.

Mexico, Canada, Japan, and the United States in group and one-person shows in major magazines, newspapers, and photographic publications. An exhibit of her photographs, mostly of people, will be on view in the UC Gallery weekday afternoons from 1 to 4 and Monday through Thursday evenings from 8 to 10:30, through March 10.



#### AND FINALLY...

films or like to talk about them, *The Romantic Englishwoman* provides much food for thought. It will be shown on Friday and Sunday at 7:00 and 9:15 in UC 107—no Saturday screenings.

But now, Master Bell, we must cease, Your name shall at last rest in peace, And so though you're the bane Of our lives, we remain Your loving friends Robby and Neece.

### NEWLY REVISED W.E.R.D. 2nd SEMESTER PROGRAMMING SCHEDULE:

W.E.R.D. is under the direction of:
General Manager: Graham Crackers • Music Director: Dave Brownstein • Publicity & Advertising: Aileen Kirkoryen
Engineer: Ray Senn • Business Manager: Larry Arrington • News: Howard Mangel

Program Director: Rick Bjorkman • Traffic Manager: Phil Levy

Monday Tuesday Wednesday Thursday Friday Saturday Sunday

AM-7:30-9:30 Matt Adams Tom Johnson Open Slot Dean Trulear Hank Johnson Wayne Fonteix Martha Finsie Chuck Castellono Laura Becker Dave Freidenrich Greg Rubin Mike Saxon Cheryl Maltz Jim Greene Jim Covell PM-6-8 Rick Bjorkman Phil Levy Aileen Krikoryen Neil Rush Tom Williams Terry Lukens Doug Sprei PM-6-8 Mike Pickman Doug Dempsey Jesse Anthony Lisa Peterson Howard Mangel Pat Beatty Karen Kalfren Sue Weinburg Dave New PM-8-10 Graham Crackers Jeff Cohen Larry Arrington Tom Gibson Sue Kitzen Specials PM-10-12 Bill Schmidt Chuck Redfern Glen Cochran Surprise Slot Bob Dark Jeff Eirch Dave Brownstein Ed Gorham

PM-12-2
John Blossom John Macarrelli John Henry Gross Rip Pelleton Wendie Doyle Robin Adams Open Slot